

FACULTY OF MUSIC UNIVERSITY OF TORONTO

Faculty Artists Series

Program III

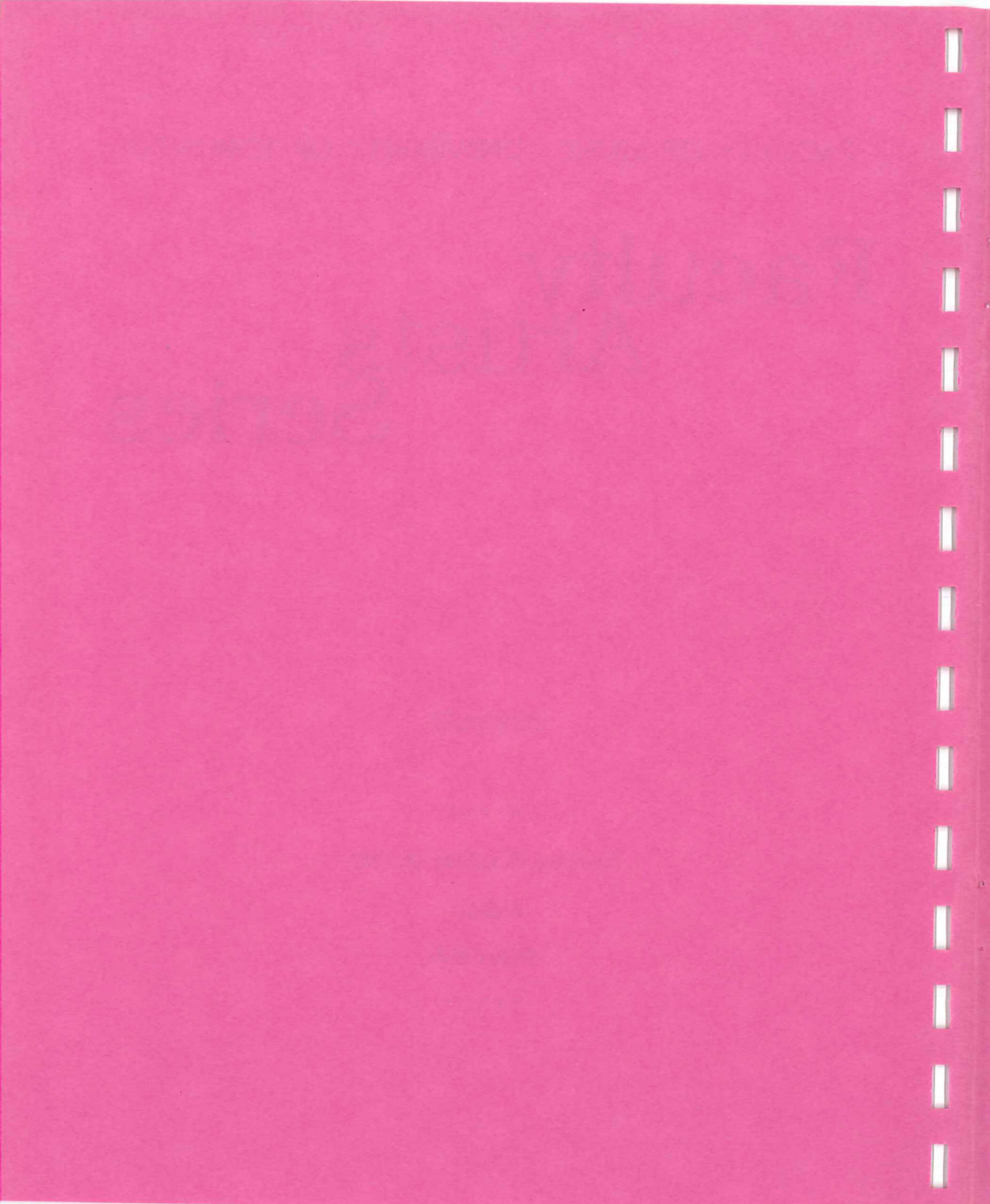
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Saturday, November 18, 1989

8:00 pm

Walter Hall

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PROGRAM

Vladimir Orloff, cello;
William Aide, piano;
David Zafer, conductor
University of Toronto Chamber Orchestra

Concerto in C Major, Hob.VIIb.n.1, for cello and orchestra

Franz Joseph Haydn
(1732-1809)

Moderato

Adagio

Allegro molto

Serenade for String Orchestra, Op. 6

Josef Suk
(1874-1935)

Andante con moto

Allegro ma non troppo e grazioso

Adagio

Allegro giocoso, ma non troppo presto

*** Intermission ***

Concerto No. 2 in B-flat Major, Op. 19 for piano and orchestra

Ludwig van Beethoven
(1770-1827)

Allegro con brio

Adagio

Rondo: Allegro molto

TONIGHT'S ARTISTS

WILLIAM AIDE is heard frequently on CBC "Arts National" in vocal and chamber concerts, and as soloist in the romantic, French and contemporary repertory. He has premiered concerti by Canadian composers Irving Glick, Walter Buczynski, Samuel Dolin, and Peter Koprowski, as well as having performed some 25 concerti with such conductors as Walter Susskind, Charles Dutoit, Mario Bernardi, Raffi Armenian and Arthur Fiedler. His recording of the 24 Chopin *Etudes* (MV 1017) was released in June of 1987 to favourable reviews. As winner of the Jeunesses Musicales 1967 National Piano Competition, William Aide was invited to perform as soloist and chamber musician in the JMC gala concert held in the Edward Johnson Building's MacMillan Theatre this past September. During the coming months, he will give a recital at Hart House, and return to his home town of Timmins to perform the Liszt *E-flat Concerto* with the Timmins Symphony.

Born in Odessa, **VLADIMIR ORLOFF** became the youngest member of the Bucharest Philharmonic at the age of seventeen and, within a few years, had captured top prizes at the Bucharest, Warsaw and Geneva International Competitions. He has appeared in major centres throughout Eastern and Western Europe, China and North America. Last summer, he performed at the Joliette Festival in Quebec and at Alfred University in the United States; most recently, he has given solo recitals and has performed with orchestra in Belgium, Italy, Turkey, and Spain. Professor Orloff joined the University of Toronto upon his arrival in Canada in 1971.

DAVID ZAFER's career has included performances as associate concertmaster, concertmaster and guest soloist with such ensembles as The Toronto Symphony, Hart House Orchestra, Baltimore Symphony, Stratford Festival Orchestra, and National Ballet of Canada Orchestra. Professor of violin at the University of Toronto since 1968, he has given numerous masterclasses at universities across Canada, and has been a faculty member at both the Strathclyde International Violin Competition in Scotland and at the Menuhin School in England. Mr. Zafer has been engaged as conductor of The Toronto Symphony Youth Orchestra for the 1989-90 season.

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NOTES

Concerto in C Major, Hob.VIIIb.n.1, for cello and orchestra

Franz Joseph Haydn

This early work dates from Haydn's first years in the service of the Esterhazy family. They had a tradition of musical patronage, and kept a small but high quality orchestra. Haydn was primarily responsible for instrumental

music, and several works from this period were written to spotlight his new, talented co-workers, the members of the orchestra. In symphonies 6 to 8, for example, "Le Matin", "Le Midi" and "Le Soir", a small group of strings is contrasted with the full orchestra in the manner of a concerto grosso, and solo passages are found in several other symphonies. The concertos serve the same purpose, but to an even greater extent, since each highlights a single player. Seven concertos, for horn, violin (3), cello and harpsichord survive, and five others appear to be lost. The cello concerto was probably written for Joseph Weigl, for whom Haydn also wrote the cello solo in the Adagio of Symphony No. 13.

The ritornello structure, which was the basis of the baroque concerto familiar in the works of Vivaldi, is used in the outer movements. Orchestral themes return, separated by sections featuring the soloist with thematic material and passages of figuration. In the Adagio, a gentle exchange of ideas between the soloist and orchestra is set up. The high spirited finale is a less rigid version of ritornello form, with more development of ideas. Scalar figures and wide leaps for the soloist provide an opportunity today, just as they did two centuries ago, for virtuosic display.

Serenade for String Orchestra, Op. 6

Josef Suk

Josef Suk was a Czechoslovakian composer who studied with Dvorak at the Prague Conservatory, and who was also known as a member of the Czech Quartet, for which he played second violin. This is one of his best known works, written when he was just 18 years old, at Dvorak's suggestion that Suk should write something in a cheerful, less serious vein than he normally produced. The serenade was an appropriate genre, since it began as a light, multi-movement work, often with many dance movements. By the nineteenth century it had become an orchestral piece resembling, but less monumental than, a symphony.

The rich romantic harmonies are typical of Suk's early music, and are balanced with an equal richness of melody which, unlike his contemporaries, he did not derive from folk idioms. The first three movements have contrasting middle sections set off by key and tempo changes, as well as new thematic material. The final movement presents several ideas, which are repeated with some variation. The various styles (from the waltz opening of the second movement to the hymn-like section of the last movement) are always subordinate to the lighthearted mood.

Concerto No. 2 in B-flat Major, Op. 19 for piano and orchestra

Ludwig van Beethoven

This is actually Beethoven's first concerto, drafted as early as 1785, but revised several times before being published in 1801, just after the C Major concerto, known as No. 1 but written in the late 1790's. Like the other works on the program tonight, this is from the composer's early period. The influence of Mozart is evident, and for good reason. Beethoven was known primarily as a pianist at this time, and thus was often compared to Mozart. Beethoven's teacher wrote in 1783, "He would surely become a second Wolfgang Amadeus Mozart were he to continue as he has begun." Even more important was the contribution which Mozart made to the development of the concerto in general, and specifically the piano concerto. The young Beethoven's first attempts to write a piano concerto, then, were bound to refer in some way to Mozart's, against which they would also be judged.

Mozart's innovation was the combination of the ritornello form, which we saw in the Haydn concerto, that was considered to be old fashioned and too rigid, with the sonata principle. Beethoven adopts the resulting fluid first movement format here. Where Mozart used many themes, Beethoven presents only a few, but they do have a Mozartian flavour. The finale is a rondo, with a lively recurring theme first presented by the soloist. The rondo was a favourite classical form that preserves elements of the ritornello. A moment of repose between the outer movements is provided by the lyrical Adagio.

Notes by Jennifer Griesbach
History and Literature, Year 3

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UNIVERSITY OF TORONTO CHAMBER ORCHESTRA

Violin I

Jeremy Bell
Vivian Chon
Jared Erhardt*
Mark Fewer
Lap Tak Kwan
Xiao Hui Liao*
Lenore McIntyre
Rudolf Sternadel

Violin II

Christopher Bancej
Corey Gemmell
Jackson Huang
Diane Nam+
Steven Pepa
Gabriel Pliego
Michelle Speller
Samuel Yeung

Viola

Bridget La Marche
Donald Lyons
Nicholaos Papadakis+
Lembi Veskemets

Cello

David Evenchick
Margaret Gay+
Irina Grunberg

Bass

Brian Joyce+

Flute

Louis Papachristos+

Oboe

Caroll Kim+
Pippa Williams

Bassoon

Slawomir Krysmalski
Catherine MacDonnell+

Horn

Lance Clark
Katherine Robertson+
co-concertmaster *
principal +

Special thanks to Professor Eugene Rittich for his coaching of the wind players for tonight's performance.

The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year, there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information, telephone 978-3744.

Contributions for the scholarships or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

UPCOMING EVENTS

WEDNESDAY, NOVEMBER 22, 1989

CHORAL MUSIC ON CAMPUS: CONCERT CHOIR

8:00 pm at Knox College Chapel, 59 St. George St.

Doreen Rao, conductor

\$4 General Admission

A St. Cecilia Day Tribute to Benjamin Britten....
featuring the St. Edmundsbury Fanfare, String Quartet,
Hymn to St. Cecilia, and the Canadian premiere
of A.M.D.G. (selected movements)....
works by Bliss and Tippett

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THURSDAY, NOVEMBER 23, 1989

THURSDAY NOON SERIES RECITAL MUSIC BY STUDENT COMPOSERS

12:10 pm in Walter Hall

Admission free

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FRIDAY, NOVEMBER 24, 1989, AND
SATURDAY, NOVEMBER 25, 1989

OPERA EXCERPTS

8:00 pm in MacMillan Theatre

\$7/\$5, students/seniors

The Opera Division presents fully staged and
costumed scenes from the operatic repertoire,
including works by Cimarosa, Donizetti, Janáček,
Mozart, Leoncavallo, and Bizet

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THURSDAY, NOVEMBER 30, 1989

**THURSDAY NOON SERIES CONCERT:
CHORAL MUSIC ON CAMPUS...**

University of Toronto Symphony Orchestra and Chorus

12:10 pm in MacMillan Theatre

Free Admission

Glyn Evans, tenor
Doreen Rao, conductor
Britten: *St. Nicholas*

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